

THE PUBLISHER OF THE ETUDE WILL SUPPLY ANYTHING IN MUSIC.

THE ETUDE

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NO. 9.

•THE• PIANO STUDENT'S PROBLEM

By EDWARD MORRIS BOWMAN

MY topic makes it necessary to presuppose here our consideration of a young person who has been studying piano-playing long enough to have discovered two things, viz:

First, that he possesses pianistic musical talent. Second, that he is determined to master his art.

In the mystery of "pianistic musical talent" he will have discovered, I hope, that he has brains, imagination, musical taste, and an adaptable, tractable hand. Next, that his determination to master his art includes an aptitude willingness to do drudgery, drudgery, drudgery, to the level of the galleys of the *Forsaken of Labor*, and the resolution to study, to know, to find that these are certain definite things to accomplish. It may be true, as one of Tennyson's friends say, that a prophet is given his truth "by the grace of God," but I am quite sure that he will have to get his wisdom, as he does his religion, "by spite of the devil."

Given these, as the pianist's position, the necessary of Hand, Heart, Hearing, and Hand, we may proceed at once into a discussion of our theme: The Piano Student's Problem.

This problem falls naturally into six subproblems, each of which I shall try to treat briefly. They are (1) Touch, (2) Technique, (3) Temperament, (4) Memory, (5) Mystery, and (6) Money.

1. Touch.

I place, as first and most important, Touch, because in the mechanical aspects Touch is the most positive of correct service and ministerial considerations guiding by steady and practical according to scientific methods, while, in its higher phases, Touch is the evidence of knowledge and intelligence—two factors which are necessary to a successful pianistic career. A player may have a mighty brain, an efficient tongue, an exuberant memory, and a pleasing manner, yet, without temperamental touch, he will fail to win the highest success. Such of the musical and mechanical equipment there must be temperament, and, as the channel of expression or outlet to used form, there must be Touch. I would not deprecate the value of technique per se, by which term I mean non-temperamental apart from tempo-quality, but I do mean to advise that, unless the time is whitened, however, I had almost said dedicated, by touch, the art which puts into the music all and everything that through herculean, strenuous, and nonstop efforts the hand of the pianist does, for, in this sense, the music is but a means and for all its adoption and the many piano-playing techniques, and gives it a certain form, which, though left out, is a terrible and致命的 expense.

Greeting, then, and Touch is a major process, a fundamental requisite to pianistic success, the piano student will be wise first of all to catalogue his assets in that particular.

If Piano Student finds difficulty in the possession of an art which he will have, then, that assets are joined by an infinitesimal point like a few dots in a circle, the outline of such time or bell being clear, but nevertheless connected to an negligi-

ble extent, Piano Student will notice that assets are slightly over the map, so that they are jolts, and that the Musician would place them in a class by overlooking them, a, or, to say that the lower octaves clash with each other in the upper, though perhaps he uses greater than to speak of them as overlapping. Then, Student will observe that just other tones are either connected or disconnected, but are more or less disconnected, separated, joined. Here, then, are two general ways of presenting tones to the ear, viz.—connected and disconnected. The student has now arrived at the fact of Legato and Staccato.



Edward Morris Bowman

Let him now into a position where he can clearly watch the movements employed by the artist in producing the different kinds of legato and staccato. Instantly, he will observe that the hand and arm of the pianist is the most wonderful, as well as the most beautiful world he has to show. To classify and catalogue everything even of a nonmusical character, that a great artist does in the performance of a certain or even of a single selection, would probably be impossible. It certainly would be dismaying to Piano Student and a useless task. However, certain fundamental movements may be catalogued and analysed, and then, through the power of mea-

sure and practice necessary in a pianist's career, will develop, by association and confluence, into the necessary machine which serves the master-pianist with most willing, brilliant and magic charm.

Again, in these movements, Student will discover that in some of the touches the hand will approach the key and remove it by a vertical movement, and in others that the hand will approach the key by a curved or circular movement and be deflected from it at the opposite angle as curve, or, in other words, that the finger will engage the key with moving through the segment of a circle. Now that, as main division of Touch, Student will tabulate Vertical and Circular forms of movement.

The Plan or Passage legato generally requires a vertical action of the finger. Student, however, arrests employ a modified piano touch in which the fingers are partially closed as at three-tips were about to leave touching off the surface of the keys. This form just requires moving sideways.

Next, Student will notice that the action uses both the vertical and piano touch, the vertical being slower—deeper, wider, slower, and should only be used on or continuous. He will find, when acting from the wrist, elbow, and shoulder as pivoted, that the piano form becomes more elastic and less percussive, or better suited to the production of harmonic tones than are the vertical movements. That a particularly wide and adhesive tone, especially for chords, is secured by placing just the finger, combined with an upward bound of the arm, that another peculiarly compact and beautiful quality of tone is derived from a quick movement of the hand and arm forward, that is, toward the nose-board of the piano, the freely held fingers taking their keys by a glancing touch on the hand tips and increase thereby the movement of a circle, that yet another beautiful quality is produced by starting with the finger-tips resting on the surface of the keys, and more or less suddenly letting the keys down by a depression of the wrist.

Student will observe that the modest pianist does not sit at the piano with arms plumed to his sides as if awaiting execution as a spy, or with his head and waist muscles stiffened by the condition of a park soldier, but that flexibility and freedom of movement pervade every joint of the player from the piano stool to the piano-key, that his arms being freely from the shoulder forward and inward to adjust the hand in the different parts of the keyboard according to constantly changing demands, and that when the arm's length falls short of reaching the desired key, the hand moves withdrawn from the key-joint and supplies its deficiency. Then, then, are what we might call the shoulder-touch and hip-touch, short or long, and the shoulder-touch and hip-touch, short or long.

Student will observe that the crotchet touches employ a force by applying the power of the muscles in a like manner as in the play of movement. The touch in this form is apt, however, to be dry and hard. The piano touch, on the contrary, requires more muscular effort, but, as a compensation for that, the touch will be more virile, more vivacious and more beautiful. The vertical touches are best adapted to the redactive strains, while the glancing touches, because full of life and warmth, are more effective in passages that are dramatic and exuberant. The two kinds of touch with their modifications serve the pianist admirably as auxiliaries to each other.



CONDUCTED BY GEORGE LEHMANN

THIS TIME JUDGES
OF VIOLIN TUNING

Mr. Oakes is a master of his art, as far as we know, passed the greater part of his life in Seattle, Washington, and in that he has certainly been honored and well deservedly honored that the Seattle violinists have unanimously chosen him as the violinist whom they consider the best. He has advised the change which would be necessary in the selection of his instrument, and the advice was followed.

In a previous dealing with the subject of violin making, published some years ago, Mr. Oakes was quoted as saying that he had been tuning his own instrument for a long time. Unfortunately we are not in a position to the present time to search the paragraph and to quote with exactness the words of his advice, but the general tenor of his statement is sufficiently clear as enabled us to touch upon them without fear of doing their author any injury. The author, in his own words, said, that the precautions made by the old masters were often kindly overestimated, that their sharp angles and corners were not to be found in the earliest specimens of violin players, and that, in reality, the measurements and proportions of the violin in the specimens of the earliest makers were entirely certain within widths not much wider, probably, and possibly reduced to recognize.

The author's statement should impress us all that was only natural. They started out, but in view of his knowledge on such matters, and his personal grievances constantly before him, Mr. Oakes' statement failed to carry conviction, and we did not fail to call Mr. Oakes' attention, and have the matter discussed.

Yet Mr. Oakes is unquestionably a master violinist. He is concerned, as we all are, with a master at work, and that all use of reason, spirit and powerful conviction, he leaves but the opportunity to prove the worthiness of his judgment.

With the author's permission to give Mr. Oakes the kind of opportunity he longs for with assurance to make him understand that we are not making any claim for his personal judgment.

He often says the toy part is satisfied. All his statements, save from himself, there have been magnified, and he is bound to the last word with solid refusal. Their struggles are over, their labors are rewarded.

But the position we take in this instance should not be misconstrued. Right or wrong, Mr. Oakes deserves a hearing. His personal skill, as we know, is beyond question, and his personal judgment is passed by us, having tested the violin that it could stand in as good as the minds of all its critics believe. Now, however, Mr. Oakes has been given a master violinist, and he has been given a violin with solid refusal to be bound to the last word with solid refusal. Their struggles are over, their labors are rewarded.

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THE ETUDE

gives, nor is there another which demands as much skill, practice, and personal acquaintance, and personal judgment, as does the violin. Every violinist, and every student of violin, who has spent time over every other instrument, and in the study of every other instrument, has the right to know who has a violinist established their preference for a certain character and quality of tone, and for a certain style of playing.

They may not be able to give a reason for this particular taste in the result of their experience and skill, and the question is, does the violinist have the right to know who has the best violinist?

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Nº 4241

Cathedral Echoes. Reverie.

EDWARD M. READ.

Andante sostenuto. M. M. $\frac{8}{8}$ so.

Peg. simile

A musical staff with a whole note and a half note.

Meno mosso. M. M. $\# = 60$.

5

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legato

A musical score page for piano and orchestra, page 10, showing measures 11 through 15. The score is in 2/4 time, B-flat major, and includes parts for piano (two staves) and orchestra (two staves). The piano part features sustained notes and chords. The orchestra part includes strings, woodwinds, and brass. The score is written in black ink on white paper.

Tempo 1.

Tempo 1.

rall. ppp p

Ped. simile

rall.

Ped. simile

rall.

il melodie misteriose

Ped. simile

rall. a tempo acc.

a tempo rall.

acc.

Ped. simile

rall. a tempo acc.

rall. a tempo acc.

rall. D.S.

LOHENGRIN.
INTRODUCTION TO ACT III.

R. WAGNER.
Arr. by Preston Ware Orem.

Allegro molto, M.M. 152.

SECONDO.

LOHENGRIN.
INTRODUCTION TO ACT III.

R. WAGNER.
Arr. by Preston Ware Orem.

Allegro molto, M.M. 152.

PRIMO.

SECONDO.

6

SECONDO.

mf dim. p — mf dim. p — mf dim.

p — p — p

— p — p — p

— p — f dim. rit.

a tempo ff rit.

molto cresc. fff rit. sforz.

PRIMO.

7

PRIMO.

dim. p — dim.

mf — p — f — p

p — p — p — p

— p — f dim. p rit.

a tempo ff rit.

molto cresc. fff rit. sforz.

N° 4251

Hommage à Madame Hertog.

SHOWER OF STARS.

PLUIE D'ETOILES.

CAPRICE

Allegretto. M.M. 128.

PAUL WACHS.

Maestoso.

Sheet music for 'Shower of Stars' by Paul Wachs, featuring five staves of musical notation for piano. The music is in 128 time. The first staff is marked 'Maestoso.' and 'p scintillante' with 'una corda' instruction. The second staff is marked 'p. simile'. The third staff is a treble clef staff with a complex pattern of eighth and sixteenth notes. The fourth staff is marked 'p' and 'p. simile'. The fifth staff is marked 'p' and 'p. simile'.

Copyright, 1893, by Thos. F. Presser, 5.

International Copyright

Sheet music for 'Shower of Stars' by Paul Wachs, featuring six staves of musical notation for piano. The music continues from the previous page. The first staff is marked 'p' and 'p. simile'. The second staff is marked 'p' and 'p. simile'. The third staff is marked 'p' and 'p. simile'. The fourth staff is marked 'p' and 'p. simile'. The fifth staff is marked 'p' and 'p. simile'. The sixth staff is marked 'p' and 'p. simile'.

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Nº 4250

SALTARELLE.

Allegro vivace, M.M. $\frac{1}{2}$ 132.

P. LACOME.

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14 N° 4117 A Ride on the Merry Go Round.

Karussellfahrt.

H. NECKE.

Allegro vivace. M.M. $\frac{2}{4}$ = 132.

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15

To Miss Florence Wiley Williams, Philadelphia.
With My Thoughts.
Mit meine Gedanken.

FLYING THE KITE. LE CERF-VOLANT.

Allegretto, m.m. 4/4 66

TH. SALOMÉ, Op. 44, No. 1.

To Mr. Theo. Presser.

WITH CASTANETS.
MIT CASTAGNETTEN.

Carl Reinecke

Allegro grazioso. M. M. = 92

1st time. II Fine only

cresc. ed accel.

a) For small hands, the upper notes may be omitted.

By the Zuyder Zee.

Wm. H. Gardner.

Louis F. Gottschalk.

Allegretto grazioso.

leggiero

By the Zuyder Zee, Singing merrily,

Sat a sweet Dutch maid-all a - lone. Mend-ing nets was she,

Bus-y as could be, With her sun-ny tress-es back-ward blown.

poco rit.

Piu moto.

Whis-ting hap-py like, Sail-ing up the dike, Came young skip-per Jan that A-pril

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day. "Tell me, maid," said he, "What's your catch to be,

Lit tie fish or big ones? Tell me, pray! "Well, good sir," said she,

poco rit. *pa tempo*

"I be-lieve 'twould be Fool-ish try-ing for the fish to - day;

(arehly)

But I hope to get Some-thing in my net. If that some-thing does-n't run a-way."

THE HEAVENLY STORY.

HARTWELL-JONES

CLAUDE LYTTLETON.

Andante maestoso.

1. In the fire-light glow at
2. I lis-ten to than-
e - ven - tide, I dream, I dream Of a
gel - ic host, Their vol - ces down - ward fall; The
won - drous sto - ry, sweet, di - vine, Told in the star - light
sto - ry grand once more they sing, Of Him who made us
gleam; A sto - ry of the Heav'n - ly realm, A sto - ry of the
all. And on the star - ry heights of heav'n, As dreaming, I be
Throne, By an - gel voi - ces soft - ly sung, I dream, I dream a - lone.
hold A choir of souls from earth re-deemt, Touching their harps of gold.

REFRAIN.

Andante con moto.

Sing me that Heav'n-ly Sto - ry; Sing it a - gain and a
gain; Whis - per that ho - ly mes - sage,
Breathe that e - ter - nal strain. Come to me, spir - its im -
mor - tal, Sing me that song di - vine; Tell me that Heav'n-ly
Sto - ry; Say that it shall be mine. 3. The
for last verse

poco anim.

sto - ry is of love di - vine, Of hu - man joy and

pain, Of sac - ri - fice and sym - pa - thy. We

ne'er shall see a - gain. From Beth - le - hem's star to the

gar - den, The gar - den to the grave;

grandioso *rall.*

sto - ry of matchless beau - ty. Of Him who came to save.

colla voce *Refrain. B.C.*